

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

*The Art of
Contemporary Choral Music*

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Thursday, January 25,
and
Friday, January 26, 1990

Presented in cooperation with
Boddington Music Ltd.
and the
Ontario Choral Federation

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The Art of Contemporary Choral Music

with

John Poole

Conductor, BBC Singers

1990 Wilma and Clifford Smith Visitor in Music
at the University of Toronto

Doreen Rao

Director, Choral Programs

University of Toronto

University of Toronto Concert Choir

Agincourt Collegiate Senior Choir

Lee Willingham, director

Earl Haig Concert Choir

Mary Legge, director

John Beckwith

Composer-in-Residence

John Burge

Composer-in-Residence

WORKSHOP SCHEDULE

THURSDAY, JANUARY 25, 1990

11:00 am -- 12:00 noon	Registration Walter Hall Lobby, Edward Johnson Building
12:10 -- 1:00 pm	Thursday Noon Series: "The Art of Conducting Contemporary Choral Music" Conducting Masterclass with John Poole and the U of T Concert Choir John Burge: <u>Sunblue</u> (based on the poetry of Toronto poet Margaret Avison) William Mathias: <u>Shakespeare Songs</u> Walter Hall, Edward Johnson Building
1:15 -- 2:30 pm	"The Art of Singing Contemporary Choral Music" Vocal Technique for School Choirs A lecture/demonstration with Doreen Rao and the Agincourt Collegiate Senior Choir; Lee Willingham, director Walter Hall
2:30 -- 4:30 pm	"The Art of Programming Contemporary Choral Music" A choral reading of selected Canadian and British choral works for school choirs with John Poole and Doreen Rao Walter Hall
5:00 -- 6:00 pm	Reception Common Room, Edward Johnson Building

Special thanks to pianist Ruth Watson Henderson.

FRIDAY, JANUARY 26, 1990

All events today take place in Seeley Hall, Trinity College (exit the Edward Johnson Building on the west side, and follow Philosopher's Walk south to Hoskin Avenue -- Trinity College will be on your right.)

10:00 am -- 12:00 noon

Open Rehearsal Demonstration I
John Poole, Conductor BBC Singers
with Composer-in-Residence John Beckwith and the
Young Artists-in-Residence Choirs

Earl Haig Concert Choir
Mary Legge, director and
Agincourt Collegiate Senior Choir
Lee Willingham, director.

arr. John Beckwith:

Sharon Temple Series

The Harp that Once
The Gowans are Gay

arr. Harry Somers:

She's Like the Swallow
Feller from Fortune

arr. Derek Healey:

The Banks of Loch Erin

Ralph Vaughan Williams:

Three Shakespeare Songs

12:00

Lunch Break

1:30 -- 3:00 pm

Open Rehearsal Demonstration II
John Poole, conductor BBC Singers

3:30 -- 4:30 pm

Reception
Common Room, Edward Johnson Building

8:00 pm

Public Concert at Seeley Hall, Trinity College

John Poole, conductor
Young Artists-in-Residence Choirs
U of T Concert Choir

Special thanks to pianist Lydia Adams.

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

*The Art of
Contemporary Choral Music*

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Friday, January 26, 1990

Seeley Hall, Trinity College, 6 Hoskin Ave.

8:00 pm

Presented in cooperation with
Boddington Music Ltd.
and the
Ontario Choral Federation

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PROGRAM

Young Artists-in-Residence Choirs
Agincourt Collegiate Senior Concert Choir
Lee Willingham, director
Earl Haig Concert Choir
Mary Legge, director

John Poole, conductor

The Harp that Once Thro' Tara's Halls
from The Sharon Temple Series

arr. John Beckwith

She's Like the Swallow
Feller from Fortune

arr. Harry Somers

The Banks of Loch Erin

arr. Derek Healey

Three Shakespeare Songs
Full Fathom Five
The Cloud Capp'd Towers
Over Hill, Over Dale

Ralph Vaughan Williams

Full Fathom Five
The Tempest, Act I, Scene 2
Ding dong, bell,
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them
ding dong, bell.

The Cloud-Capp'd Towers
The Tempest, Act IV, Scene 1
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,

yea, all which it inherit shall disso've,
And, like this insubstantial pageant faded,
leave not a rock behind:
We are such stuff as dreams are made on,
And our little life is rounded with a sleep.

Over Hill, Over Dale
A Midsummer Night's Dream, Act II, Scene 1
Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;

In their gold coats spots you see
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

Intermission

University of Toronto Concert Choir
Doreen Rao, director

Sunblue--Toronto premiere
Thaws
Released Flow
March Morning

John Burge

SKETCH: *Thaws*

The snowflow
nearly-April releases melting bright.

Then a darkdown
needles and shells the pools.

Swept of suncoursing sky
steeps us in
salmon-stream
crop-green
rhubarb-coloured shrub-tips:

everything waits for the
lilacs, heaped tumbling — and their warm
licorice perfume.

Released Flow

In the sunward sugarbush
runnels shine and down-rush
through burning snow and thicket-slope.
The spiced air is ocean-deep.

Melting ridge and rivermouth
shape the waters in the earth
and the motions of the light
close the flow as watertight.

"In and out the windows"
squirrels flip and play
through sunsplash and high and low
in winter's gallery.

The extraordinary beyond the hill
breathes and is imperturbable.
Near the gashed bough the hornets fur
in paperpalace-keep and -choir.

Across snowmush and sunstriped maples
honeyed woodsmoke curls and scrolls.
Sunblue and bud and shoot wait to unlatch
all lookings-forth, at the implicit touch.

March Morning

The diamond-ice-air is ribbon-laced
with brightness. Peaking wafering snowbanks are
sun-buttery, stroked by the
rosey fingertips of young
tree shadows
as if for music;
and all the eyes of God glow, listening.

My heart branches,
swells into bud and spray:
heart break.

The neighbour's kid
lets fall his mitts
shrugs jacket loose
and wondering looks breathing the
crocus-fresh breadwarm
Being —
easy as breathing.

Shakespeare Songs

1. Under the greenwood tree
2. Full fathom five
3. Lawn as white as driven snow
4. Sigh no more, ladies
5. Crabbed age and youth
6. Dirge
7. It was a lover and his lass
8. Blow, blow, thou winter wind

William Mathias

**Under the Greenwood Tree
As You Like It**

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither,
Here shall he see
No enemy
But winter and rough weather.

**Full Fathom Five
The Tempest**

Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them,
ding dong bell.

**Lawn as White as Driven Snow
The Winter's Tale**

Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber.
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears;

Pins and poking sticks of steel;
What maids lack from head to heel:
Come buy of me, come buy, lads,
or else your lasses cry: Come buy!

**Sigh no more, Ladies
Much Ado About Nothing**

Sigh no more, ladies,
Men were deceivers ever;
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into
Hey nonny, nonny.

Sing no more ditties, sing no more
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into
Hey nonny, nonny.

**Crabbed Age and Youth
The Passionate Pilgrim**

Crabbed age and youth cannot live together:
Youth is full of pleasure,
age is full of care;
Youth like summer morn,
age like winter weather;
Youth like summer brave,
age like winter bare.
Youth is full of sport,
age's breath is short;
Youth is nimble,
age is lame;
Youth is hot and bold,
age is weak and cold;

Youth is wild,
and age is tame,
Age, I do abhor thee,
Youth I do adore thee;
O! my love, my love is young:
Age, I do defy thee,
O! sweet shepherd, hie thee,
For me thinks thou stay'st too long.

Dirge

Cymbeline

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.
Fear no more the frown o' the great,
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak;
The sceptre, learning, physic,
must All follow this, and come to dust.
Fear no more the lightning flash,
Nor the all-dreaded thunderstone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

It was a Lover and his Lass

As You Like It

It was a lover and a lass,
With a hey, and a ho, and a hey no-ni-no,
That o'er the green cornfield did pass,
In the spring time, the only pretty ring time,

When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey no-ni-no,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey no-ni-no,
How that a life was but a flower,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey no-ni-no,
For love is crowned with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Blow, blow, thou Winter Wind

As you like it

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing, heigh ho!
unto the green holly;
Most friendship is feigning,
most loving mere folly.
Then heigh ho! the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:

Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.
Heigh ho! sing, heigh ho!
unto the green holly:
Most friendship is feigning,
most loving mere folly.
Then heigh ho! the holly!
This life is most jolly!

Combined Choirs

The Gowans are Gay
from The Sharon Temple Series

arr. John Beckwith

Lay a Garland

R.L. De Pearsall

Lay a garland on her hearse
Of dismal yew;
Maidens willow branches wear;
Say she died true,
Her love was false, but she was firm.
Upon her body lie lightly, thou gentle earth.

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TONIGHT'S ARTISTS

JOHN POOLE's reputation as Director of the famous BBC Singers is widely known, and as a musician of the very highest calibre, he has been responsible for training these singers in radio and concert performances which have drawn much acclaim. He held the position of Music Director of the BBC Symphony Chorus from 1968 to 1976. Since 1972, he has also been the Director of the BBC Singers. He has subsequently conducted the choir throughout the United Kingdom in concerts and broadcasts of music which have covered all periods, including many first performances and British premieres. The recognition of their excellence has resulted in John Poole being invited to conduct the BBC Singers throughout Europe and North America. In addition, John Poole

frequently appears as guest conductor with all of the BBC orchestras, as well as with many of the choirs and orchestras in Europe.

John Poole has also directed choral workshops and masterclasses for young choral singers and conductors, both in the United Kingdom and abroad. His enthusiasm and his flair for capturing the imagination of the young musician with his own musical versatility has done much to widen his reputation in this field.

Mr. Poole has been in residence at the Faculty of Music as the 1990 Wilma and Clifford Smith Visitor in Music. During the course of his residency (January 15 to 26), he taught advanced undergraduate conducting techniques, he conducted the University Symphony Chorus in rehearsal, and he rehearsed and conducted the Concert Choir in the study and performance of British and Canadian contemporary choral music.

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In little more than a decade, **DOREEN RAO** has established herself as one of North America's most celebrated conductors and teachers. Prior to her appointment as Director of Choral Programs at the University of Toronto, Doreen Rao held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbao, James Levine, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.

Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. Her many appearances as guest conductor and choral clinician in the United States, Canada, Europe, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all-state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Dr. Rao is especially recognized for her commitment to performance-based music education and the future of choral music in the schools. She founded the ACDA National Committee on Children's Choirs in 1979 and served on the MENC National Committee on Standards in Music Education until 1985. She was honored by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Director's Association for "Her Commitment to Choral Excellence..." The Chicago Tribune described her as "a dedicated and innovative conductor...charged with enthusiasm." A CBS television documentary, Profiles of a Conductor, has called Rao's musical achievements "extraordinary".

Doreen Rao holds a Ph.D. from Northwestern University where she served as a research assistant and conductor of the Northwestern University Chorus. She is the author of *Choral Music Experience*, a comprehensive series of choral textbooks and music published by Boosey & Hawkes and co-author of the secondary choral textbook *SING!* published by Hinshaw Music.

MARY LEGGE is director of vocal music in the Claude Watson Arts Programme of Earl Haig Secondary School. She is a Music Education graduate of the Faculty of Music, University of Toronto.

Ms. Legge has adjudicated in various music festivals throughout Ontario and has presented workshops in Sight Singing and Choral Technique for the Ontario Music Educators Association, CAMMAC and the Ontario Choral Federation. She is organist and choir director at the Church of St. Leonard, Toronto.

Students of the **EARL HAIG CONCERT CHOIR** are selected from Grades 9 to 12. They are members of the Claude Watson Arts Programme, Elite Sport, Academically Gifted and the regular Collegiate Programme. Awards include Gold Standard at the Ontario Vocal Festival and Silver at Musicfest Canada. They have participated in the Canadian Contemporary Music Showcase, singing Barrie Cabena's "Prayer of St. Francis" and "Epitaph for Moonlight" by R. Murray Shafer. Earl Haig's commitment to contemporary music is reflected in performances of works by Benjamin Britten, Harry Freedman, Nancy Telfer and Imant Raminsh.

LEE WILLINGHAM is Head of Music at Agincourt Collegiate, a school with an excellent music tradition. His leadership over the past dozen years has resulted in the establishment of a solid curriculum in the classroom, as well as fine performing ensembles.

Mr. Willingham is a graduate of both the Faculty of Music and the Faculty of Education at the University of Toronto. He has lectured in choral techniques at both faculties and conducted the University Singers from 1986-88.

Much of his energy and time are devoted to teacher education. Mr. Willingham is a regular faculty member of FEUT's summer continuing education courses and has co-ordinated additional qualifications courses for teachers during winter sessions. He serves as a director of the Ontario Music Educators Association and is on the executive of the Central Ontario Regional Arts Council.

In 1988, he founded the Bell'Arte Singers, a chamber choir of excellent standard that currently is enjoying its second season of performing. In addition, Mr. Willingham has recently conducted the Halton Showcase Choir and the University of Toronto Summer School Choir. Mr. Willingham frequently gives workshops and adjudicates music festivals.

PROGRAM NOTES

The Harp that Once Thro' Tara's Halls from *The Sharon Temple Series*

arr. John Beckwith

The Harp that once thro' Tara's Halls" is an excerpt from the early-19th-century collection *Moore's Irish Melodies*. The poet Thomas Moore set new lyrics (in a mixed vein of patriotism and nostalgia) to tunes from earlier Irish sources (ballads, songs from popular plays). The arrangement, made for a "Music at Sharon" concert in 1983, is based on the original publication for which Sir John Stevenson was Moore's musical collaborator. "The Gowan's are gay" ("gowans" are daisies) is an anonymous Scottish song from the 16th century. The text is a secular ballad based on religious imagery, akin to earlier English examples such as "Tomorrow shall be my dancing day". The a-cappella arrangement incorporating a solo drum part was included in a "Music at Sharon" Scottish-heritage program in 1986.

John Beckwith has been associated as arranger, program-planner, and performer with the Sharon Temple summer concerts since their inception in 1981. His opera *Crazy to Kill* was premiered at the Guelph Spring Festival in 1989. *Harp of David*, a choral psalm-cycle in six movements (1985), will be released this spring on a compact disc from Centrediscs. In June Beckwith will retire from his Faculty position, and on March 17 the Faculty will mark the occasion with a program of his works.

-- J.B.

Three Shakespeare Songs

Ralph Vaughan Williams

Ralph Vaughan Williams helped to establish a distinctively British style of composition, deeply rooted in native folk melody, yet conventional in his use of diatonic harmonic language. His early music career included the study of piano and violin. From 1890 to 1892, he studied harmony with F.E. Gladstone, theory of composition with Perry, and organ with Parratt at the Royal College of Music in London. He obtained his Bachelor of Music degree in 1894 at Trinity College, Cambridge, and his Bachelor of Arts in 1895. In 1897, he went to Berlin to study with Max Bruch and, in 1901, he took his Doctor of Music at Cambridge.

The *Three Shakespeare Songs* were composed as a test piece for unaccompanied SATB voices for the British Federation of Music Festivals National Competitive Festival. Dedicated to Armstrong Gibbs, the work was first performed on June 23, 1951. The three contrasting sections display rich chromatic harmonies which masterfully capture the drama of the text from Shakespeare's plays *The Tempest* and *A Midsummer Night's Dream*.

-- Dean Jobin-Bevans

Sunblue--Toronto premiere

John Burge

The texts for *Sunblue* were written by Toronto poet Margaret Avison, and were taken from a collection of poetry bearing the same title. The three poems describe emotional aspects associated with the arrival of spring: the expectation, the longing, and the wonder that occurs in all of us as nature begins to regenerate its cycle. There is an almost mystical quality in much of the poetry.

The first movement, *Thaws*, begins and ends with a soft, slow unfolding of an ascending minor third. Because of the division of parts and close chromatic shifts, the part writing in the outer sections is somewhat dense in texture. In the middle of the movement the texture becomes clearer as both the pace and volume increases.

The form of the second image, *Released Flow*, is a cross between a patter song and an instrumental toccata for voices. It begins with a quasi-fugal exposition that sets up the energy for all that follows. From this opening material, phrases are extracted and later repeated to create fabrics of sound around which the other parts sing longer lines. The climax of the movement occurs with the third repetition of the word "sunblue", after which the music begins to gradually fall away.

The third image, *March Morning*, is almost entirely in eight parts. This scoring is used to either create a brilliant contrapuntal effect by giving each part its own distinctive character, or to simply enrich the harmony by the addition of non-chord tones and octave doublings. The music has an almost *alleluia* feeling which is associated with the textual references to music and God. The movement ends with the shifting of attention from the mysticism of nature to the neighbour's kid, who, letting fall his mitts, breathes in the air.

Sunblue was premiered on November 8, 1987 by the Phoenix Chamber Choir in Vancouver, British Columbia, Cortland Hultberg conducting. The work received an award in the 1988 Performing Rights Organization of Canada's Young Composer's Competition.

Since 1987, John Burge (b. 1961) has been teaching in the School of Music at Queen's University, Kingston, Ontario. He studied composition at the University of Toronto (B.Mus, M.Mus) with John Beckwith, Walter Buczynski and John Hawkins, and at the University of British Columbia (D.M.A.) with Stephen Chatman. He has written music for a wide variety of mediums, including many choral pieces. His choral works have been performed by the Elmer Iseler Singers, Vancouver's Cantata Singers, the Phoenix Chamber Choir, the BBC Singers and numerous church choirs. He has received commissions from both the Canada Council and the Ontario Arts Council. Included among the prizes that he has received are five Young Composers Awards from the Performing Rights Organization of Canada.

-- J.B.

Shakespeare Songs

William Mathias

William Mathias was born in Whitland, Dyfed in 1934, and began to compose at an early age. He studied first at the University College of Wales, Aberystwyth taking his Bachelor of Music with first-class honours and, subsequently, on an Open Scholarship in composition at the Royal Academy of Music. He was elected a Fellow of

the Royal Academy of Music in 1965, and gained the Doctorate of Music at the University of Wales in 1966. In 1968, he was awarded the Bax Society Prize under the Harriet Cohen International Music Awards and, in 1981, the John Edwards Memorial Award. From 1970 to 1988, he was Professor and Head of the Music Department at the University College of North Wales, Bangor -- positions from which he recently retired. He is frequently active as a conductor and pianist, and has given or directed a number of first performances of his own works. He is also Artistic Director of the North Wales Music Festival held annually at St. Asaph.

In the *Shakespeare Songs*, the influence of Ralph Vaughan Williams' choral style can be heard in Mathias' selection of rich chromatic sonorities. His compositional vocabulary is basically tonal, with brief passages of bitonality, and frequent use of syncopation and cross rhythms. Mathias brings his collection to an end with the rhythmically vibrant chorus *Blow, blow, thou winter wind*, in which he unifies the structure of the piece with familiar material introduced in the opening chorus *Under the greenwood tree*.

-- Dean Jobin-Bevans

Lay a Garland

R.L. De Pearsall

R.L. de Pearsall's (1795-1856) eight-voice madrigal was written in the later part of his career. de Pearsall developed an intimate acquaintance with the music of the English madrigal school. From around 1837, he wrote in the English madrigal style for the rest of his life. One of sixty published madrigals, *Lay a Garland* is considered a masterpiece in the madrigal form. It is highly imaginative and bears a beautiful vocal sonority.

-- Doreen Rao

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Agincourt Collegiate Senior Choir

Lee Willingham, director

Sopranos

Nikki Carby
Tracy Carrier
Stephanie Carrier
Anne Chong Ling
Diane Colville
Heather Corscadden
Kim Gillingham
Melody Gokhan
Stephanie Hardie
Janine Hubbard
Michelle Jamieson
Melanie Kayser
Michelle Lewis-Pinnock
Kelly Matsumoto
Eva Mezo
Monica Munich
Erin O'Connell
Roma Persaud
Nicki Pierre
Miriam Rahmam
Jackie Spriggs
Michelle Stinson
Marija Vasic
Lisa Whyte
Anne Whyte
Stephanie Williams

Altos

Pauline Agapides
Gail Belvitt
Linda Davis
Phaedra Downer
Lynda Fincham
Naomi Herman
Linda Kawahara
Liz Kerr
Kyla McNutt
Clare Paterson
Rose Penaranda
Lisa Pibworth
Shana Salonin
Karin Schwerdtner
Eleanor Tam
Leslie Walters

Tenors

Anthony Cheung
Dan Cox
David Griffeths
Leonard Kung
Doug Lee
Henry Li
Greg Lindo
Ronn Moffatt
Tom Nicholls
James Pollard
Andrew Salonin

Basses

Ryan Akhtari
Greg Crisp
Ari Dasgupta
Tim Higgs
Peter Mezo
Bernie Munich
John Nixon
Jon Samuels

Earl Haig Concert Choir

Mary Legge, director

Sopranos

Shoshuna Akerman
Heidi Cameron
Susanna Chuang
Karen Elkin
Chris Faulhaber
Inga Gimelstein
Jennifer Halsall
Dawn Hancock
Jasmine Jobity
Leslie Jones
Grace Kim
Connie Kim
Pilvi Leesment
Nancy McKee
Jennifer Paige
Kristin Phan
Julia Prins
Kristin Samuel-Stevens
Suba Sankaran
Anna Shor
Shawna Silver
Sara Thompson
Elaine Yim
Karen Zee

Altos

Lauren Armstrong
Tanya Battaglia
Jenny Chang
Melanie Durrant
Janice Fenwick
Armaity Homavazir
Tracey Horwitz
Gillian Howard
Alex Hunt
Jennifer Kim
Haley Lewis
Tracey Lue
Yona Lunsky
Amy Ma
Limor Markovski
Yashoda Ranganathan
Isolde Seiden
Naomi Shapiro
Carol Silberberg
Sarah Sinclair
Ching Tien Lo
Rie Tono

Tenors

Trevor Bell
David Faulkner
Daniel Galissiere
David Hoare
Sam Lee
Lloyd Nakaza
Dion Wright

Baritones/Basses

Eugene Chun
Jason Collins
Geoffrey Dadswell
Ryan Hanna
Michael Kang
Andrew Kizas
Shyam Ranganathan
Lane Rasmussen
John Relyea
Lyndon Than

Accompanists

Becca Haberman
Natsuko Yamagami

University of Toronto Concert Choir

Doreen Rao, conductor

Sopranos

Maria Antonakos
Sandra Churchill
Shira Gilbert
Barbara Hannigan
Adele Kozak
Lisa Lindo
Jennifer Maines
Trish O'Callaghan
Katerina Papadolas

Altos

Susan Shantora†
Christin Shave
Larissa Szepetyk
Noa Tombalakian
Paula Lynn Walker
Nancy Young

Altos

Vanessa GrantⓈ
Kimberley Hanley
Diana Kim
Lori Klassen†
Serene Liang
Liann Middlehurst
Christine Slevan
Linda Traversy
Dianne Wells
Patti Vipond
Alexa Wing

Tenors

Greg Carpenter✚
Mark Huang
Mark McCallen
John McGillis
Ian Riddell
Gordon Stewart

Basses

Albert Fung
Sean Gilsdorf
Steve Gokool
Dean Jobin-Bevans▲
James McGowan
Brett Polegato✚
Marcos Pujol
Tim Spence
Richard Theiss
Sheldon Wong

Carol Issacs, Accompanist

✚Section Leader

▲Manager

⊗President

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Choral Music On Campus: Upcoming Events

Meet the Composer: Imant Raminsh

Friday, March 30 to Sunday, April 1, 1990

A workshop sponsored by the High Park Girls' Choir of Toronto and the Ontario Choral Federation, with assistance from the Ontario Arts Council. This workshop is also undertaken with the assistance of the Faculty of Music, University of Toronto; the U of T Women's Chorus with Ann Cooper Gay, conductor; and Doreen Rao, Director of Choral Programs.

The workshop will close with a performance by the U of T Women's Chorus, conducted by Ann Cooper Gay, on Sunday, April 1 at 2:00 pm. All events will take place in the Edward Johnson Building. For further information and registration information, call 978-3751.

University Symphony Chorus: Doreen Rao, music director

University of Toronto Symphony Orchestra: Michel Tabachnik, conductor

Beethoven	<i>Symphony No. 2</i>
Beethoven	<i>Choral Fantasy, Op. 80</i>
Stravinsky	<i>Symphony of Psalms</i>

Saturday, April 7, 1990 at 8:00 pm in MacMillan Theatre

Tickets: \$9/\$7 students & seniors

